1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Yuma
Mohave

768 moved to a new locality, where a new house was built. This
[166] habit seems to have led to a constantly shifting occupation of the Gila valley, much accelerated by the epidemics incident to the coming of the whites.

765 The relatives would mourn for four days following the death. At the end of the fourth day, they were always visited by an older person who talked to them, admonishing them not to think of their dead relative for fear they might also sicken. He tried to get them to efface it from their minds. For this reason, there was no mourning ceremony, according to my Halchidhoma informant; but he later described the very full rite given below. After four days they resumed their normal occupations.

765 Purification (matarâč'k) was necessary for the mourning rel-
783 atives, the speech-maker, and everyone else who had touched or tended the corpse. They threw all the clothing they wore into the pyre and went to bathe. (In fact, everyone who was present threw at least one article into it before leaving the spot.) On reaching home, before going to bed, they built a little fire on which arrowweeds were lain to smoke themselves. For four days
[262] they abstained from meat and salt, bathing each morning. Mourning relatives singed their hair short, not close.[1] The length
[587] of mourning was not fixed: some widows and widowers remarried within a few months, but it was usual to wait a year or two.

I several times observed an old woman walking alone wailing or rather groaning for relatives who had died some time before. But when she reached the house of her niece, where I was, she left off abruptly. I was told that she grieved all the time and that she dreamed of the dead.

551 The objection to naming the dead was very strong, so much so
769 that it was very difficult to obtain genealogical material. This was not an absolute tabu but a strong repugnance. As elsewhere among Indians, mentioning a man's dead relatives (called nĭctcĭm'g) was comparable to cursing him. Kutox, commenting on this, said, "But every time I hurt myself I say, 'I have no grandmother; I have no grandfather.' Soon I will be with my dead relatives so I do not mind speaking of them."

[184] [1] Purification of mourners by bathing and smoking also occurred among the Yuma (Gifford, *Yuma Dreams*, p. 66) and the Mohave purified themselves by smoke in the scalp dance (Kroeber, *Handbook*, p. 752).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Halchidhoma

HALCHIDHOMA MOURNING CEREMONY

The Halchidhoma had a mourning ceremony like that of the tribes of southern California and the lower Colorado. With the former they shared the construction and burning of images representing the dead, with the latter, a sham combat as well. Consonant with their more easterly position, the Maricopa lacked all but the simplest of mourning rituals. 171 765

The Halchidhoma ceremony, called kĕru'kăm, was held about the anniversary of a man's death. It seems probable that it was held for all men, but not for women or children, and that it was held but once for a single individual. Its purpose was simply that of remembrance: there was no notion of the return of the dead connected with the image, or the like. The pattern of the proceedings followed in large part that of the actual cremation. 765

Someone outside the family, a man, went to the relatives of the deceased to inform them that he would undertake the ceremony. They would get the needed clothing and paints ready. Word was sent to the various villages fixing the day and time for the ceremony. Prior to their coming, there had to be constructed the image, a flat-roofed shade, a small oval structure, a woodpile, and a post was erected.

The image[2] was completed before they began to erect the two structures. Four men were selected to make it. They bathed every morning before proceeding to work. Like all the construction connected with the ceremony, work had to proceed very slowly and quietly. (It is not known how long they took to make it.) The image, made of rags, was intended to look exactly like the dead man. It was clothed and its hair dressed exactly as he had worn it. Kutox thought it was as large as a human. The neck was loosely made so that the head would face from side to side when the image wobbled. 532 765

When this was completed, a small oval structure was built at some convenient place selected for the ceremony. This, called 346 765

[2] The native name was not remembered by Kutox, who had himself never seen the ceremony; hence it fell into disuse before 1847 or the years immediately following.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Hɔlčhidhoma
Mohave

346 765 varâu'k[4], was designed to house those who took the part of enemies. It was formed of willow branches stuck into the ground with their tops bent over and tied together. Four days were occupied in building this simple structure. At the end of that time, a large number of men gathered to build the shade, called mâtk,ă'l l,uwe'vâ, "meeting shade," for the use of the mourning relatives and their friends. This also was worked at very slowly, occupying a second four-day period and being completed on the day of the ceremony. Meanwhile, a selected group built the woodpile and erected a tall post. The shade was placed at the center of the ground where the ceremony was to be held. The oval structure was to the southwest of it, in order to be out of the way of the villagers who later approached from the four cardinal directions. The post was near the eastern side of the shade and the woodpile a little south of this. The clothing they had gathered was placed on the pile of wood. Children were made to keep away from these structures.

765 The mourners were clustered under the shade before the invited villagers arrived. If the ceremony was to take place in the evening, the latter would have started from their homes in the late afternoon. They halted while yet a hundred yards distant from the shade. Each of the four bodies of villagers,[3] following a leader, moved slowly toward the shade from the four cardinal [537] directions. They each halted four times while the leader made a speech, the fourth time being in the shade. These leaders were the same speechmakers who figured when a man died. The four columns arrived in the shade simultaneously, whereon they all burst out crying. Again their speakers addressed the throng; in order, the one from the south, north, west, and east (*sic*).

The image was next borne out to be erected on the post. Those who carried it made it turn from side to side in time to the measured words of the speakers.[4] It was stood against the post

[171] [3] Only four bodies were mentioned, one for each direction. It may be that villagers from divers places were marshaled in four groups as in the Papago Vikita (Mason, *Papago Harvest Festival*, p. 14).

[4] Note here that the speakers had a jerky, measured delivery, also noted for the Mohave (Kroeber, *Handbook*, p. 750).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Halchidhoma

with its feet on the ground. It faced the crowd under the shade, 765
that is, looking west like a corpse on the pyre. Everyone wailed when it was carried out, but afterward only a few would help the mourners cry. Others were outside the shade doing what they wished quite freely. Some danced and sang what they pleased, but not in the shade. In fact, there was no singing within the shade as among the Walapai.[5] From time to time the speakers would rise to exhort.

The sham battle followed the erecting of the image. Two parties had been selected; some to represent Halchidhoma, the others enemies. Both were armed: one of the "Halchidhoma" party carried the double-pointed feathered pike (hukwill'c) borne by a leader in battle (see p. 165). It might be carried by the true owner. The "enemy," who occupied the oval shelter, were supposed to be prisoners fighting their way to freedom. They would run out, pretending to escape, while the guards, at a little distance, would chase them back. This sham battle continued until the image was burned. Then all the participants broke their bows and arrows, and threw them into the shelter to be burned with it.

A man ran around making a rattling yell in his throat, followed by women who could run fast. (These were others than relatives of the deceased.) These women carried baskets of various foods. Each time he ended his yell, they scattered a handful of food, repeating this until the baskets were empty. They ran around the post, the woodpile, and the mourners gathered there, sprinkling food on the mourners each time in passing. When all was gone, they shook the last from the baskets and put them on the woodpile.

The image was then carefully taken down, set on the woodpile, and burned. When this was done depended on the time the man had died. If he had died just before dawn, e.g., the ceremony was begun early in the evening so that the image might be burned just before dawn. Hence the ceremony might take place by day or night. At the same time they set fire to the round shelter and the shade. Then everyone wailed and speeches were

[5] Spier, *Havasupai Ethnography*, p. 268.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

765 made. When the woodpile was half burned down, all left except
[537] the mourners. The speaker then told them to bear up under their loss, speaking as though the death had just occurred. He then left. The man who tended the cremation also tended this burning. He handled the image carefully as though it were the corpse. He saw that it was wholly consumed, divided the ashes into four parts, and buried them in four holes. Then the mourners left.

[783] Those who made the image and those who took part in the sham fight had to observe the precautions of purification for four days, abstaining from salt, etc., just as at a death.

MARICOPA MOURNING CEREMONY

765 The Maricopa ceremony, which was much simpler, seems not
[184] to have been held for every man, but only for those who were exceptional as singers, orators, or warriors. At this time they sang the songs dreamed by the deceased or enacted a fight in which he had participated, and burned contributions of clothing and belongings. There was no image and no shade built. Further, the ceremony was not on the anniversary but took place within a few days after the death.

Three days after the death of a great man (a warrior, speaker, or singer), some man would arrange this ceremony (called hĭc-pask, "showing"). It occupied an entire day, the burning occurring late in the evening. He selected a place where they made a woodpile as if to cremate. Everyone brought clothing, piled it on the pyre, and burned it. Men yelled and women raced back and forth.

Kutox remembered this done for a man, a war leader who in his day had carried the feathered pike "standard." It took place on the fourth day after his cremation. Word was sent to the Hal-
[648] chidhoma at Sacate and to the Pima. They were invited because this man had always invited these tribes when he went to war. He was always successful. All who came wore their finest clothing and were armed as for war. One carried a feathered pike. When they arrived they rode around the site and then, to one side, enacted a certain battle in which the deceased had fought.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

He with the pike took the part of the deceased. Speech making went on all the time the sham fight continued, but there was no singing or dancing. At the end everyone stripped himself of clothing, weapons, etc., to place on the woodpile, which was then burned. 765 [537]

A mourning performance for a singer was described as follows. The Maricopa husband of the sole surviving Kohuana was a man who dreamed of the buzzard and sang Buzzard songs. Although he was ill, he accompanied a large party to Mexico, where he grew worse. His companions went farther, expecting to take him on their return. But a week later, when they returned, they found he had died and been buried (*sic*). The others came home. His relatives gathered at the dead man's house. They mourned two days: on the third day they built a pile of wood, sang and danced until late in the evening, when they burned everything. They burned the house and his possessions, threw away food, etc. This man had had four gourd rattles with which he taught, at night, anyone who wanted to learn his songs. Those who knew his songs well (Kutox, my informant, among them) sang at this time. The rattles were burned on the heap of clothing. Although this occurred sixty years ago, these songs were never sung again, until last year (1928) when an old man sang them. [768]

Normally the songs of the deceased singer were used at the cremation, again at the mourning rite, and never again. Of recent years, however, songs have been resurrected only a short time after cremation. [533] [178]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

Hatagult came down. When he entered the house, he found Coyote almost dead. He said, "Poor brother, I shall sing a song for you [i.e., cure you]." At the first song, Coyote could barely open his eyes. At the second song, he moved his feet just a little. At the third song, he began to keep time with the singing: pat, pat. Then, at the fourth song, he rose and danced around: stamp, stamp. Because of this, the Mohave still continue to sing for their sick and dead.[14]

When Namet found the other had stayed so long, he came down to see what was happening. When he reached the ground, he said, "If I had stayed away from my sick brother altogether, humans might do the same. A family may have disputes, but because of sickness they should forgive one another. For this reason, I will forgive my brother, who has done me great wrong."[15]

They all lived together in peace. In the evening Coyote thought of a plan. He said that if they went hunting again, they should take great care of their venison. They should store it in a good place, knowing then that they would have plenty. Coyote said he would go and invite various people to their house for a feast. They wanted to get girls as wives.

The older brothers said they were going again to hunt. They told Coyote to stay near the house, not to go anywhere. They said, "Wherever you go, there is danger. There is an old woman living near by who is very dangerous. Her claws are about three inches long. If she catches you, she will tear you to pieces. She has a pet [n,xat, "my dog"] there who is a great deceiver. No matter who comes, even though he hides, this pet will tell her." The pet was a duck. So Coyote made up his mind he would visit this old woman.[16] He said, "I never heard of a woman being dangerous." He set out to visit her.

When he arrived at the old woman's house, he took ashes and put them into the pet's mouth. Then he asked it some questions, but it was unable to answer. He thought then he was quite safe. Coyote transformed himself into a lizard and lay there waiting for the old woman who was away getting food.

[14] The Maricopa and allied tribes having abandoned the old practices.

[15] Interrupted at this point.

[16] Who is nameless.

/82 cont./
000 cooking pots of many sizes.

From the Pima they also learned to weave cloth from
291 native cotton. The dress of the women formerly consisted of a
[177] piece of this cloth wound around the body under the arms and reaching to the knees, with an outer shawl for cold weather.
[302] The men wore only the breech-cloth, but painted their bodies elaborately.

The Maricopa, of course, possessed the same wealth of
262 native vegetal and animal foods as the Pima, and employed the same methods of gathering and treating them. The fruit of the giant cactus, found in unlimited quantities, is still one of their important staples. This strange creation of the plant world blooms in early spring and ripens its fruit in June and July. Using a long
[222] pole with a wooden blade at the end, the women cut the fruit from the plant and carry it to the settlements in large baskets. The
[252] fruit is eaten fresh, dried, made into jelly, or preserved. They
273 also make quantities of wine from it, first boiling the fruit, then draining the juice into large jars, which are kept in a heated house for a week to ferment. A number of women, sometimes twenty-
[476] five or more, formerly joined in making wine, and when it was
[574] ready their neighbors were invited to a great feast, which always ended in a debauch. This deplorable custom, along with many of a commendable nature, was derived from the Pima.

241 The Maricopa are a sedentary, agricultural people. The
[252] principal crop of their small irrigated farms is wheat, which they
[412] grind into coarse flour on the metate, or hand mealing stone.
/83/ The little that remains of their former social organization
582 indicates that it was identical with that of the Mohave. Nothing could be learned tending to show that under this system marriage within recognized groups of kindred was prohibited. The union
584 was without ceremony, and formal consent of the parents was not necessary; if they did not send the young man away, it was assumed that they were willing to accept him as a son-in-law.

[764] As among other Yuman tribes, the dead are burned. Within
765 a few days after the cremation of the body of an important man a mourning ceremony, called Nyimich, is observed. Fuel is heaped up to form a pyre, on which are placed pieces of clothing of each of the near relatives of the deceased. The men march around the pyre shouting and crying, followed by the women carrying

/83 cont./

765 baskets of grain on their heads. In passing around the third time, the women throw the grain upon the pyre. The fire is then kindled, and everyone wails as long as it continues to burn.

The medicine-men, like those of other Yuman tribes, claim, and fully believe, that through dreams they have acquired the divine gift of healing disease. In their treatment of a patient two eagle feathers are held in the right hand and a gourd rattle in the left. The feathers are waved over the body to drive the evil from the head to the feet, for sickness is believed to pervade the whole body, not merely a portion of it. Alternating with the feathers the rattle is used to accompany the singing. While waving the feathers the medicine-man blows across the patient's body, to drive away the evil spirits. At intervals he recounts in a falsetto chant the story of the dreams through which he received his power. The songs last all night, and the treatment usually continues for four nights, but may be shortened if the patient recovers, or extended if the case demands it. The Maricopa attach much the same importance to dreams as do the Mohave. So great is their faith in the revelations derived from them that to wish a friend "good luck" in the Maricopa language one must say /84/ "good dreams"—sumashnhót. An exemplification of the nature of the supernatural instruction claimed by the doctors is given in the following narration of the head medicine-man of the Maricopa:

"One night when I was a boy about five years of age, Tinyám, the Darkness, came to me in the form of a man, and said, 'Go see!' I went to the north and there saw a great many people. Darkness showed me the whole earth and the names of the different mountains. Then Buzzard came for me. He took me straight down to where the animal people were, and called to them, 'Look at this boy and have a good feeling for him; give him dreams, that he may cure the sick and make his people well.' So every kind of bird gave me a dream and strength. Kapít, the Turtle, sat down beside a sick man and breathed upon him. Soon the sick man began to breathe regularly. Then Kapít told me to try this, and I did as he had done. When the animal people saw this, they wept for joy; and Buzzard said, 'That will be enough here; I shall take you to another place.'